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1-5-6.

The Overture, Serenade, Favorite Songs &c.
in the

WIDOW OF DELPHI,

Sung by

M^{rs} Kennedy, Miss Brown, M^{rs} Wilson & M^{rs} Quirk.

at the Theatre Royal Covent Garden.

Composed and humbly Dedicated to

MISS SOPHIA CUMBERLAND,

by

Thomas Butler.

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MUSIC lately published by AB. PORTAL.

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Widow of Delphi

1

OVERTURE

Con Spirito

The first system of the Overture score, measures 1-8. It features a treble and bass staff in G major (one sharp) and common time. The treble staff begins with a forte (f.) dynamic and a half note G4, followed by a series of eighth and sixteenth notes. The bass staff starts with a piano (p.) dynamic and a half note G2, followed by a series of eighth and sixteenth notes. The system concludes with a forte (f.) dynamic and a half note G4 in the treble staff.

The second system of the Overture score, measures 9-16. It continues the melodic and harmonic development. The treble staff features a piano (p.) dynamic and a half note G4, followed by a series of eighth and sixteenth notes. The bass staff starts with a piano (p.) dynamic and a half note G2, followed by a series of eighth and sixteenth notes. The system concludes with a piano (p.) dynamic and a half note G4 in the treble staff.

The third system of the Overture score, measures 17-24. It continues the melodic and harmonic development. The treble staff features a piano (p.) dynamic and a half note G4, followed by a series of eighth and sixteenth notes. The bass staff starts with a piano (p.) dynamic and a half note G2, followed by a series of eighth and sixteenth notes. The system concludes with a piano (p.) dynamic and a half note G4 in the treble staff.

The fourth system of the Overture score, measures 25-32. It continues the melodic and harmonic development. The treble staff features a piano (p.) dynamic and a half note G4, followed by a series of eighth and sixteenth notes. The bass staff starts with a piano (p.) dynamic and a half note G2, followed by a series of eighth and sixteenth notes. The system concludes with a piano (p.) dynamic and a half note G4 in the treble staff.

The fifth system of the Overture score, measures 33-40. It continues the melodic and harmonic development. The treble staff features a piano (p.) dynamic and a half note G4, followed by a series of eighth and sixteenth notes. The bass staff starts with a piano (p.) dynamic and a half note G2, followed by a series of eighth and sixteenth notes. The system concludes with a piano (p.) dynamic and a half note G4 in the treble staff.

Volti

This image displays a handwritten musical score for piano, organized into six systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system begins with a piano (*p.*) dynamic marking. The second system features a forte (*f.*) dynamic marking in the right hand and a piano (*p.*) dynamic marking in the left hand. The third system also shows a forte (*f.*) dynamic marking in the right hand and a piano (*p.*) dynamic marking in the left hand. The fourth system includes a forte (*f.*) dynamic marking in the right hand and a piano (*p.*) dynamic marking in the left hand. The fifth system features a forte (*f.*) dynamic marking in the right hand and a piano (*p.*) dynamic marking in the left hand. The sixth system begins with a piano (*p.*) dynamic marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8, featuring a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, containing measures 1 through 8, primarily consisting of a steady eighth-note accompaniment. A dynamic marking of *f.* (forte) is placed above the first measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains measures 9 through 16, featuring a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, containing measures 9 through 16, primarily consisting of a steady eighth-note accompaniment. The tempo and mood marking "Andantino Cantabile" is written below the lower staff.

Andantino Cantabile

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains measures 17 through 24, featuring a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, containing measures 17 through 24, primarily consisting of a steady eighth-note accompaniment.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains measures 25 through 32, featuring a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, containing measures 25 through 32, primarily consisting of a steady eighth-note accompaniment.

Rondo

Con Vivacita

This musical score is for a Rondo in G major, 6/8 time, marked "Con Vivacita". It consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 6/8. The notation includes various musical elements such as chords, single notes, and rests. Dynamics are indicated by "f." (forte) and "p." (piano). The first system begins with a piano (p.) dynamic. The second system features a forte (f.) dynamic in both staves. The third system starts with a piano (p.) dynamic in the bass staff and a forte (f.) dynamic in the treble staff. The fourth system begins with a piano (p.) dynamic in the bass staff. The fifth system starts with a piano (p.) dynamic in the bass staff and a forte (f.) dynamic in the treble staff. The score concludes with a final cadence in the bass staff of the fifth system.

Handwritten musical score for piano, page 5. The score is written in treble and bass staves, featuring complex rhythmic patterns and dynamic markings.

The first system (measures 1-4) begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. A dynamic marking *f* (forte) is present in the bass staff. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) shows a change in the bass line, with more sustained notes. The fourth system (measures 13-16) features a more complex rhythmic pattern in the treble staff. The fifth system (measures 17-20) concludes the page with a final cadence in the treble staff and a sustained bass line.

Handwritten musical score for piano, page 6. The score is written on six systems of grand staves (treble and bass clefs joined by a brace). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system begins with a treble clef and a key signature of one sharp. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system features a dynamic marking of *f.* (forte) in the bass staff. The third system continues the melodic and harmonic development. The fourth system shows a more complex melodic line in the treble staff with many beamed notes. The fifth system continues this complex melodic line. The sixth system concludes the page with a final cadence in both staves.

Serenade

7

Vivace

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is in 6/8 time, with a key signature of one sharp (F#). The vocal part is in the same key and time. The lyrics are written below the vocal staves.

Wives, a_wake, un_vveil your Eyes, flug_gards no more

yaw_ning, fee the DELPHIC God h_rife, Bright A_pol_lo daw_ning

Huf-bands rouse at Love's alarms, Drow-fy flum-bels scor-ning: Ro-vers, quit your

Dox-ies Arms, Up be-hold tis Mor-ning

Maidens fair, have at your hearts! Hy-mens torch is fla-ming, Cu-pid whets his

pointed darts and look the rogue is at-ming Fair the Bud of beau-ty blows

mel-low sweets are pal-ling; Crown us with the vir-gin rose, and so pre-vent its fal-ling

Bound with i-vy, Bound with vines youth fe-rene-ly pas-ses,

Bac-chus round our tem-ples twines and spar-kles in our glas-ses.

What have we to do with sleep. we who ne-re knew for-row.

we can sing and dance and leap, and give you still good mor-row.

Viol: 1^o

Viol: 2^o

Cembalo
e
Voc

Legati

Ah! woe is me, what partial

Legati

doom, the cru - - - el fates de - - - cree, Birth, Rich - - es,

Crowns are dealt to some, and hope to all but me.

2

For no protecting Power above
 Makes my sad heart its care;
 Why form it else ye Gods for Love,
 And leave it to Despair?

3

And could Ambition make me Great,
 Not evn a Crown would save;
 For tho' a King, 'twould be my fate
 To Love and be a Slave.

Sung by Miss Brown

Andantino
Espressivo

God - - - - - de's ought to grant What beau - - - - - ty's God - - - - - de's

ought to grant.

The musical score consists of two systems. Each system has a piano accompaniment on the left and a vocal line on the right. The piano part is in G major (one sharp) and 4/4 time. The vocal line is in the same key and time. The lyrics are written below the vocal line. The first system ends with a double bar line. The second system continues the melody and accompaniment.

Strike hands my friendship thus I bind,
Thou on thy part as faithful prove,
And keep this maxim still in mind
That secrecy the Soul of Love

Sung by M^r. Quick

Moderato



In the Ci-ty of Phœbus a Widow there dwelt, of her honour fo nice and fo jealous,



It was clear as the Sun that what - e - ver she felt, she'd no feeling for us honest



fel - - lows. she'd no feeling for us honest fellows.

Chorus

It was clear as the Sun that what -



- e - - ver she felt, shed no feeling for us honest fel - - - lows. shed no feeling for

us honest fellows.

2

For she flouted and pouted and look'd so demure,
 On her knees she was ever a praying;
 Her Blood was as cold as December I'm sure,
 When other young bloods were a Maying.

3

This Widow a challenge to Venus would send,
 On her pride she had such a reliance;
 Sly Cupid stood by while her message she penn'd,
 And smil'd at her saucy defiance.

4

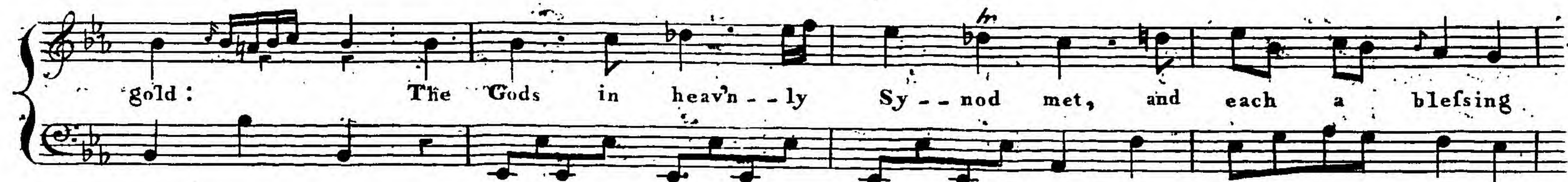
In a moment an Arrow he shap'd from her Pen,
 Then aim'd at her heart and let fly;
 Let no Widow he cried forswear Marriage again,
 One and all from this hour shall comply.

Andantino
Espressivo

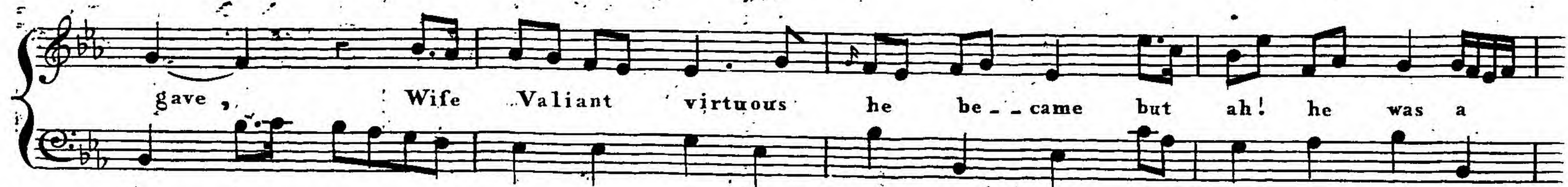
The musical score consists of four systems, each with a grand staff (treble and bass clefs) and a vocal line. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo and mood are marked 'Andantino' and 'Espressivo'. The lyrics are written below the vocal line.

His form by Nature's hand was cast in Beauty's manly

mould; His heart a costly Jew - el was, cast in a shrine of



gold : The Gods in heav'n - - ly Sy - - nod met, and each a blefsing



gave , Wife Valiant virtuous he be - - came but ah! he was a



flave .

2

He ferv'd as Slave, yet never ferv'd
 A proud unworthy Dame,
 He lov'd as Youth ne'er lov'd before,
 But fed a hopeless flame
 For hard the heart of her he lov'd,
 And stubborn was her Pride,
 One day she drove him from her sight,
 He bow'd obey'd and dy'd.

3

And never shall his mournful tale
 Soft pity fail to move,
 Nor was there one who saw the Youth
 That ever fail'd to love
 And was it then that Fortune's blind,
 Or was it Fortune's spight?
 O take away her Power ye Gods!
 Or give her back her fight.

Sung by Mrs Wilfon

Vivace ma
non troppo

Meat and drink, bed and board, shall be

yours at a word, with what e...ver the house can sup-ply; For to fly at the nod of fo

char-ming a God, who fo wil...ling fo hap-py as I. Who fo wil...ling fo hap-py as

I. Who fo willing fo hap-py as I.

2

Ev'ry day at your shrine
I'll pay honours devine
For this plentiful spice of your art;
And what ever I prove
To Apollo or Jove
'Tis Mercury reigns at my heart.

3

Eat and drink, Laugh and sing
Make the merry bells ring
Your Hostess will scorn to say no;
For you need not be told
That the proverb oE old
Says tis' Money that makes the mare go.

Sung by Miss Brown

19

Andantino Cantabile

Ah

flattering Man why fo much Art to lure a weak un-guard-ed heart Why

thus pur - sue a yielding Maid, by nature more than half be - trayd . by

na - ture more than half be - trayd.. Sy

2

With meek Devotion let me dwell,
Where pensive tolls the vesper Bell;
For all your pains can only prove
You're born for Conquest — I for Love.

Sung by Mrs Kennedy

Andantino
Espressivo

Softenuto

Fair was the Dame with -

The first system of musical notation for piano accompaniment, featuring three staves (treble, middle, and bass clefs) in G major (one sharp) and 3/4 time. The tempo is marked 'Andantino' and the expression 'Espressivo'. The first staff has a 'Softenuto' marking. The lyrics 'Fair was the Dame with -' are written below the first staff.

al and wife the swain was bold and young

The second system of musical notation for piano accompaniment, continuing the three-staff format. The lyrics 'al and wife the swain was bold and young' are written below the first staff.

Affec - - - tion bright - - - ten'd in her

The third system of musical notation for piano accompaniment, continuing the three-staff format. The lyrics 'Affec - - - tion bright - - - ten'd in her' are written below the first staff.

Eyes and flat - - - t'ry smooth'd his tongue

and flat - - - t'ry smooth'd his tongue.

2

At length in Soft Complaintive strain
 He made his Sorrow known,
 She drew from his sad breast the pain
 And fix'd it in her own.

3

For kind to pity's tender tale
 And soft our bosoms are,
 And men will flatter and prevail
 In spite of all our care.

Con Vivacita

What - e'er Phi-lo - fo - phers opine, or

Phyfic Sages fay ; To chear the heart with gen'rous Wine, is still the wifest way. What -

e'er Phi - lo - fo - phers opine, or Phyfic Sages fay ; To chear the heart with gen'rous Wine, is

still the wifest way.

2

But where the Wisdom I would ask
 Life's Sorrows to endure .
 When ev'ry Sorrow in a flask
 May find a lively cure .

3

Then round your temples Chaplets twine
 Of roses fresh and gay ;
 And warm your hears with gen'rous Wine,
 For 'tis the wifest way .

Corni in C.

Oboe

Violini

Viole

Andantino
Cantabile

The musical score is written for a song by Miss Brown, page 23. It features five instrumental parts and a vocal line. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo and mood are marked 'Andantino Cantabile'. The instrumental parts are: Corni in C (two staves), Oboe (two staves), Violini (two staves), and Viole (one staff). The vocal line is on a single staff. The lyrics are 'Give me your hand' and 'Ah what is'.

Give me your hand Ah what is

musical score for piano and voice. The score consists of nine staves. The first five staves are for the piano accompaniment, and the last four are for the voice. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic, bass-line-like melody in the left hand. The voice part enters in the fourth measure and sings the lyrics: "this What means this pulse that beats fo". The lyrics are written below the voice staff, with "this" and "fo" on the first line, "What" and "means" on the second line, and "this", "pulse", "that", "beats", and "fo" on the third line. The music is in a key with one sharp (F#) and a 4/4 time signature.

high Why do your lips in - - vite the kifs; Why basks that

f. P. f. P. f. P. f. P. f. P.

f.

tr

Cu - - - pid in your eye Why do your lips in - - vite the

f.

musical score for page 27, featuring piano and vocal staves. The piano part consists of five staves, and the vocal part consists of two staves. The lyrics are: kifs; Why bafks that Cu - - - pid in your eye

The piano part includes dynamic markings **f.** (forte) on the first, third, and fifth staves. The vocal part includes dynamic markings **f.** (forte) on the first staff and **ln** (lento) on the second staff.

P.

P.

De - vo - - tion fays her ho - - - ly flame pro -

musical score for page 29, featuring vocal and piano parts. The score consists of nine staves. The first five staves are vocal parts, and the last four staves are piano accompaniment. The lyrics are: -vokes that swell - - ing breaft to heave; pro - vokes that swell - ing breaft to

Leg:

A musical score for piano and voice. The piano part consists of eight staves. The first two staves are for the right hand, and the last two are for the left hand. The middle four staves are for the right hand. The voice part is on the bottom staff, with lyrics written below it. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f.' (forte). The lyrics are: "heave But love af - - ferts a coun - - - ter 'claim Ah tell me which must".

heave But love af - - ferts a coun - - - ter 'claim Ah tell me which must

A musical score for page 31, featuring vocal and piano parts. The score is written on ten staves. The first four staves are vocal parts, and the last four are piano accompaniment. The lyrics are: "I be - - leive But love af - - - ferts a coun - - - ter claim: Ah tell me". The piano part includes dynamic markings: *f.* (forte) and *tr* (trill). The vocal parts also include *f.* markings. The piano part has a key signature change to one flat (B-flat) at the end of the piece.

f.

f.

f.

f.

tr

tr

I be - - leive But love af - - - ferts a coun - - - ter claim: Ah tell me

f.

which must I be - - leive.

MUSEUM
BRITAN
NICVM